

*Literature*

# EAST & WEST

---

THE NEWSLETTER OF THE CONFERENCE ON ORIENTAL-WESTERN LITERARY  
RELATIONS OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA

---

VOL. II, No. 3

NEW YORK UNIVERSITY  
New York 53, New York

FALL, 1955

---

1955 CONFERENCE MEETING

CHICAGO, PALMER HOUSE (Room 6), WEDNESDAY, DECEMBER 28, 2:00-3:30  
(at the annual meeting of the Modern Language Association)

TOPIC: TEACHING ORIENTAL LITERATURE IN ENGLISH TRANSLATION

Chairman: John D. Yohannan, Department of English, City College of New York

YOU ARE INVITED TO PARTICIPATE IN THIS  
DISCUSSION WHETHER YOU ARE A MEMBER OF MLA OR NOT

There is one forum at which the same problem faces the Orientalist teaching a non-language course and the modern language teacher conducting an Oriental literature course, and that is the classroom. The problem each faces is: how shall the material be made a rewarding and meaningful experience for the student? This challenge is present whether the accent is placed upon cultural history, as in courses with an "area" orientation, or on esthetics, as in courses in world or comparative literature. However far apart lie the specialties of Orientalists and non-Orientalists as scholars, they have much in common as classroom teachers.

The 1955 Conference Group on Oriental-Western Literary Relations will offer

---

In this issue. . .

JAPANESE DRAMA: A SELECTED LIST OF BOOKS AND ARTICLES  
by Richard N. McKinnon, p.40

an opportunity for all who are interested in college courses in Oriental literature to discuss the practical classroom problems of teaching some of the classics of Asia. It is suggested that attention be concentrated upon the Bhagavad Gita, the poetry of Li Po and Hafiz, and the Noh play Sotoba Komachi. Interested persons are invited to attend the Chicago meeting or to communicate their ideas in letters addressed to the chairman.

JOHN D. YOHANNAN

---

#### Oriental Literature in the Small Library, IV

##### JAPANESE DRAMA: A SELECTED LIST OF BOOKS AND ARTICLES

by Richard N. McKinnon

Department of Far Eastern and Slavic Languages and Literatures,  
University of Washington

[This list differs from its predecessors in that it is intended for students of the theater as well as for libraries and students of literature. Some articles are included and some pictorial works with Japanese text (see note at end). Starred works are easily available and basic for the small library.]

##### GENERAL

- 1.\*Faubion Bowers. Japanese Theatre. New York: Hermitage House, 1953.  
The most recent general survey of Japanese drama, past and present, with particular emphasis on the Kabuki drama. Includes translations of two Kabuki plays.
- 2.\*Francis Haar & Earle Ernst. Japanese Theatre in Highlight: A Pictorial Commentary. Tokyo: Tuttle, 1952.  
The best collection of photographs in black and white dealing with the three traditional dramatic media, the Nō, the "Bunraku" puppet theater and the Kabuki. The text by Earle Ernst is brief but informative.
- 3.\*Frank Alanson Lombard. An Outline History of the Japanese Drama. Boston & New York: Houghton Mifflin Co., 1929.  
Twentieth century Japanese drama is excluded from consideration. Although dated, this work is still very useful for the examples it cites in translation of different types of plays, particularly those preceding the Nō.
- 4.\*Donald Keene. Japanese Literature: An Introduction for Western Readers. New York: Grove Press, 1955.  
Five brief but informative essays on Japanese literature, including one on the drama.
- 5.\*Hugh Borton, Serge Elisséeff, William W. Lockwood & John Pelzel, comps. A Selected List of Books and Articles on Japan in English, French and German. Revised and enlarged edition. Cambridge, Mass.: Harvard University Press, 1954.  
An invaluable reference work and a useful and reliable guide to Japanese studies. See pp. 188-194 for an extended bibliography on Japanese drama.

- 6.\*Rene Sieffert, "Bibliographie du Théâtre japonais." Bulletin de la Maison Franco-Japonaise, Nouvelle Série, III (1953), 1-151.

The most complete bibliography to date of studies on Japanese drama. A large section is devoted to studies on Japanese drama in Western languages. An indispensable reference work for the specialized student.

- 7.\*Japanese Drama. Second Edition. Tokyo: Maruzen, 1936. (Tourist Library, VI).

A helpful guide.

#### NO AND KYOGEN

- 8.\*Arthur Waley. The Nō Plays of Japan. London: Allen & Unwin, 1922 (reprinted 1951); New York: Grove Press.

A basic work which includes a large collection of Nō plays artistically translated. It has a valuable introduction.

9. Shio Sakanishi. Kyogen: Comic Interludes of Japan. Boston, 1938.

A choice selection of the Kyōgen, comic interludes, rendered in a very readable form.

10. Noel Peri. Le Nō: Etudes sur le Nō, Drame lyrique japonais. Tokyo: Maison Franco-Japonaise, 1944.

A careful study with annotated translations. Includes a number of translations of comic interludes.

11. Toyochirō Nogami. Japanese Noh Plays. Tokyo: Board of Tourist Industry, [1935] (Tourist Library, II.)

A useful guide especially for the techniques of the Nō. See also Noh Masks: Classification and Explanation (Tokyo, 1938) by the same author.

12. Friedrich Perzynski. Japanische Masken, No und Kyogen. 2 Vols. Berlin: de Gruyter, 1925.

A basic study.

13. Alan Priest. Japanese Costume: An exhibition of No Robes and Buddhist Vestments. New York: The Metropolitan Museum of Art, 1935.

14. The following titles, although in Japanese, should be of interest to the more specialized student of the Nō.

Kongo Iwao. Nōgaku kōmen taikan. Tokyo, 1941. A series of remarkable plates in color of the many masks used in a Nō play. In a separate brochure the author gives a detailed commentary on each of the plates.

Nogami Toyochirō. Nōmen. Tokyo, 1936-37. Similar to the above, but in black and white. A separate brochure is devoted to a lucid commentary on the plates.

Taniguchi Kōkyō, comp. Nōgaku shōzoku taikan. 2 Cased Vols. Kyoto, 1911. A series of plates, chiefly in black and white, of costumes used in the Nō. Valuable for learning the inter-relationship between the design patterns of costumes and the specific plays for which they are used.

Yamaguchi Ryoshu. Nōgu taikan. 2 Cased Vols. Kyoto, 1924. A series of remarkable drawings in color of the properties used in specific Nō plays. The useful feature of this work lies in the fact that the drawings are arranged by individual plays, thus enabling the student to see at a glance all the properties used in a specific play.

15. Oscar Benl. Seami Motokiyo und der Geist des Nō-Schauspiels. Wiesbaden, 1953. (Akademie der Wissenschaften und der Literatur [Mainz]. Abhandlungen der Klasse der Literatur, 1952, Nr. 5).

The most comprehensive study to date of the theoretical essays of Zeami Motokiyo (1363-1443), actor, playwright and critic, who was largely instrumental in developing the Nō into a major dramatic art. In addition to a concise biography, the author discusses some of the major esthetic concepts and includes a well-documented translation of three of Zeami's major works, the Kadensho, Nōsakusho and Kyūi shidai.

16. Michitaro Shidehara & Wilfred Whitehouse, trs. "Seami's Jūroku Bushū, Seami's Sixteen Treatises." Monumenta Nipponica, IV (1941), 204-239; V (1942), 180-214.

A careful translation of the Kadensho.

17. Richard N. McKinnon. "The Nō and Seami." Far Eastern Quarterly, XI (1952), 355-361.

A brief analysis of the major characteristics of the Nō as theater and a discussion of Zeami's views concerning the means to achieve an effective performance.

18. ----- "Zeami on the Art of Training." Harvard Journal of Asiatic Studies, XVI (1953), 200-225.

A detailed consideration of Zeami's philosophy of training a Nō performer.

#### KABUKI AND THE "BUNRAKU" PUPPET THEATER

- 19.\*Donald Keene. The Battles of Coxinga: Chikamatsu's Puppet Play, Its Background and Importance. London: Taylor's Foreign Press, 1951. (Cambridge Oriental Series, IV).

A careful study with a fully annotated translation of this famous puppet play by Chikamatsu Monzaemon (1653-1724).

- 20.\*Miyamori Asataro. Masterpieces of Chikamatsu, the Japanese Shakespeare. Revised by Robert Nichols. New York: Dutton, 1926.

Loose translations of six well-known plays with a general introduction.

- 21.\*Donald H. Shively, tr. The Love Suicide at Amijima: A Study of a Japanese Domestic Tragedy by Chikamatsu Monzaemon. Cambridge, Mass. Harvard University Press, 1953. (Harvard-Yenching Institute Monograph Series, XV).

A carefully annotated translation of one of the most popular domestic plays. Includes several valuable introductory chapters. Nos. 20 and 21 are excellent examples of careful scholarship and should be made basic reading material for anyone seriously interested in this dramatic medium.

22. Zoe Winkaid. Kabuki: The Popular Stage of Japan. London: Macmillan, 1925.

Still the most comprehensive study of the Kabuki. Not easily available.

23. Alexander Iacovleff & Serge Elisseeff. Le Théâtre japonais (Kabuki). Paris, 1933.

A lucid study of the conventions of the Kabuki. Not easily available.

24. Tsunao Miyajima. Théâtre japonais de Poupées. Osaka, 1931.

Valuable especially for the many illustrations showing the techniques of stage production.

25. Frederick Victor Dickins. A Japanese Romance, Chiushingura, or The Loyal League. New York: Putnam Sons, 1876; Yokohama & Tokyo: Maruya, 1892.

(Translated into French by Albert Dousdebès, Paris, 1886).

An inadequate translation of one of the most popular Kabuki plays.

- 26.\*Syūtarō Miyake. Kabuki Drama. Tokyo: Board of Tourist Industry, 1938. (Tourist Library, XXIII); New Edition, 1954 (New Series, VII).



A useful guide especially regarding stage performance.

27. The following titles, although in Japanese, will be of interest to specialized students of the Kabuki:

Takeuchi Yoshitaro. Nihon gekijo zushi (History of the Japanese Stage), illustrations, diagrams, 2 Vols. Tokyo, 1935. The first volume is devoted to a detailed commentary on the plates in the accompanying volume. The reader can get a good idea of the evolution of the theater and its stage.

Ueno Tadamasa. Kabuki Kumadori zusetzu (Illustrations with Commentary of Kabuki Makeup). Tokyo, 1943. A convenient study of makeup. Illustrations are in color.

- 28.\*A. C. Scott, tr. Kanjinchō. A Japanese Kabuki Play. Tokyo: Hokuseido, 1953.

A translation of a famous play. There is a 35mm. movie production of this play available for loan for instructional purposes. Inquiries should be made of the Japan Society of New York, The Savoy-Plaza, Fifth Avenue at 58th Street, New York, N. Y.

#### MODERN JAPANESE DRAMA

29. Hikaka Noboru, tr. The Passion by Mushakoji Saneatsu and Three Other Japanese Plays. Honolulu: University of Hawaii Press, 1933.

A good selection which includes The Roof Garden by Kishida Kunio; Living Koheiji by Suzuki Sensaburo and The Savior of the Moment by Kikuchi Kan. Mushakoji (1885- ) and Kishida (1890-1954) are important playwrights who also distinguished themselves as writers of fiction.

30. Yozan T. Iwasaki & Glenn Hughes, trs. New Plays from Japan. London, 1930. Translations of the following three modern plays with an introduction by Glenn Hughes: Death by Arishima Takeo; A Family Affair by Mushakoji Saneatsu and Burning Her Alive by Suzuki Sensaburo.

31. Glenn W. Shaw, tr. Tojuro's Love and Four Other Plays. Tokyo, 1925. A good selection of plays by Kikuchi Kan (1888-1948), a significant playwright and novelist. In addition to the play Tojuro's Love, this collection includes Better than Revenge, Housetop Madman, The Father Returns and The Miracle.

32. Glenn W. Shaw, tr. Three Plays. Tokyo, 1935. Includes Sakazaki, Lord Dewa, The Story of Chink Okichi and The Crown of Life, a representative group of plays by Yamamoto Yuzo (1887- ), a distinguished playwright and novelist, who played a significant role in the development of Modern Japanese drama.

33. Yoshie Takamatsu, tr. Tsubouchi Shoyo, l'Ermite: Legende dramatique en trois actes. Paris, 1920.

A significant play by one who pioneered in the several fields of modern fiction, drama, and literary criticism.

[It is comparatively easy to obtain books recently published in Japan. The following U. S. dealers, among others, regularly import current titles from the Far East:

Orientalia, Inc., 11 East 12th Street, New York  
Paragon Book Gallery, 857 Lexington Avenue, New York  
P. D. & Ione Perkins, P. O. Box 167, South Pasadena, California (has Tokyo and Kyoto offices)

Charles Tuttle, Rutland, Vermont (has Tokyo office).

NOTES AND NEWS

The National Council of Teachers of English, the membership of which consists of English teachers from the elementary to the college level, held its forty-fifth annual meeting in New York, November 24-26. A meeting on "Common Themes in Literature from Many Countries" was chaired by Max Bogart (New York University) and recorded by Frederick L. Gwynn (University of Virginia). Papers were read by Roy P. Basler (Library of Congress) on "American and Oriental Literary Affinities" (abstract below), Cleanth Brooks (Yale University) on "The Thematic Aspects of Literature, a Cautionary Definition," and Harrison Smith (Associate Editor, The Saturday Review) on "Themes in the Contemporary Novel." The Comparative Literature Committee met in a luncheon session to discuss the program for next year's meeting (in St. Louis) and the publication of the Guide to Comparative Literature. This committee consists of Horst Frenz, chairman, (Indiana University); George B. Parks (Queens College); Louise M. Rosenblatt (New York University); Kenneth Oliver (Occidental College); King Hendricks (Utah State Agricultural College); Roy P. Basler (Library of Congress); Ernest C. Hassold (University of Louisville); William Jacob (Idaho State College); G. L. Anderson (New York University); Charlton G. Laird (University of Nevada); Harry R. Warfel (University of Florida); Fred B. Millett (Wesleyan University). The NCTE pioneered the recording of poetry for educational purposes and has sponsored many publications, a recent one being The World Through Literature, ed. Charlton G. Laird (reviewed LE&W, II/2, p. 32ff). An extensive Guide to Comparative Literature, projected by Arthur Christy and also edited by Laird, is in final revision. Both of these works include Near and Far Eastern material.

Roy P. Basler, Associate Director, Reference Department, Library of Congress:  
"American and Oriental Literary Affinities"

The most notable influence the East supplied to American literature of the 19th and 20th centuries was to support and strengthen attitudes which run counter to the dominant theoretical basis of European philosophy in general and of poetics in particular. Much that seems peculiarly Emersonian or Whitmanesque bears a close affinity with Oriental philosophy. The concept of the "self" that is universal and indeterminate, the "oneness" in all men resolves the paradox of unity in diversity for both Whitman and Lao Tze. The definition of man which emphasizes the individual and tends to push men asunder Whitman sought to modify by means of poetry. The conclusion of "Facing West from California's Shore" suggests that the amazing Western voyage of intellectual achievement has left the basic questions unanswered, and Whitman sought to blend East-West elements, a solution F. S. C. Northrop has proposed. The Confucian concept of li is in the main adopted by Emerson; the general aesthetic principle is the central theme of "Song of Myself" and of Leaves of Grass as a

(continued on p.46)

---

LITERATURE EAST & WEST is sponsored by the Conference on Oriental-Western Literary Relations of the Modern Language Association of America. 1955  
Chairman: John D. Yohannan (English Department, City College of New York).  
Editor: G. L. Anderson (English Department, New York University). Associates: John D. Yohannan; Thomas B. Irving (Romance Languages Department, University of Minnesota); John W. Morrison (English Department, University of Nevada). Subscription: \$1.00 per year. Quarterly. All correspondence and books for review should be addressed to LITERATURE EAST & WEST, New York University, New York 53, N. Y.

---

#### EDITORIAL

##### Ancient Near Eastern Literature and the Bible

In Volume III of the Yearbook of Comparative and General Literature we published a survey of academic offerings in Oriental languages and literatures. We omitted, partly through the suggestions of the editors and partly to avoid investigating seminary offerings in Hebrew, all courses on the ancient Near East, explaining this omission in a brief footnote. Professor Ferris J. Stephens, Secretary of the American Oriental Society, "Called" us on this, suggesting that this division, however convenient, is not sound. We hasten to agree. Ancient Near Eastern literature is certainly in our domain as teachers and students of Oriental letters, as the contents of LE&W have regularly indicated. There are three reviews in this issue of works on the ancient world. We hope to have some annotated booklists in the near future on ancient Near Eastern literatures.

Our relegating of ancient Near Eastern literature to the limbo of a footnote reminds us of the fate of the Bible in LE&W and in other organs devoted to Oriental literature. Even in an age when works on the Dead Sea Scrolls threaten to become best sellers, Biblical studies tend to be isolated from the general study of Oriental literature. Because Biblical studies are adequately taken care of in journals devoted to them, only a little room can be allotted to them here, but we need to remember that this segregation--defensible only for "administrative reasons," "limitations of space," etc.--is arbitrary and unnatural, as the philologist surveying the affinities of Ugaritic and Hebrew and the teacher interpreting the Biblical flood story in the light of the version in Gilgamesh well know.

---

##### 1955 Conference Meeting

Chicago, Wednesday, December 28, 2:00-3:30, Palmer House, Room 6

whole.

The vivid image almost wholly devoid of theoretical statement, a concept of Chinese poetics, underlies much 20th century American poetry. (It may be noted that Amy Lowell, Bynner and Pound published translations from the Chinese.) Sandburg most consistently demonstrates an affinity with Oriental forms ("Fog" reads like a translation of Li Po or Tu Fu). But "Chicago" and "The People, Yes" also reflect this Oriental aesthetic and "Last Answers" is pure Taoism. Mythological or theoretical definitions are here false but the direct manifestations of deity are to be revered as they are aesthetically known. The attitude of these writers was not so much derived from the Orient as strengthened and reinforced by it. As much can be gained from a study of the translations from Oriental literatures that these writers read as from a study of their American milieu or Occidental heritage. [abstract]

The National Council on Asian Affairs, headed by Professor Norman D. Palmer of the University of Pennsylvania, has been formed to increase U. S. educational facilities in the Oriental field on the primary and secondary school level as well as in colleges. Pilot projects in the Philadelphia area will endeavor to use some of the estimated 10,000 Asians in the U. S. as teachers and as consultants for schools and communities. They will also offer two or three-day seminars for teachers to brief them on material available for courses. The Council proposes to produce inexpensive study aids in the form of maps, pamphlets, study packets, etc., designed for courses in geography, history, economics, civics and social studies, and to provide material for adult study groups. John F. Melby, former research associate in Southeast Asian studies at Yale, is Executive Vice-President of the Council and Mrs. Elinor K. Wolf is Secretary. Headquarters is at the International House in Philadelphia. [New York Times, October 30].

New chief of the Oriental Division of the Library of Congress is Horace I. Poleman, former chief of the South Asia Section. He has been acting chief since the retirement of Arthur W. Hummel, who headed the Division for Twenty-seven years. Poleman is a Ph.D. in Indic studies from the University of Pennsylvania and the author of numerous articles in the Indic field.

The newly-formed Asia Book Club (119 West 57th Street, New York 19) announces that it will bring to its readers (at about 1-15 percent off) "the best contemporary creative writing being done in Asia." Novels, poetry, plays, short stories, and non-fiction will be included among future selections, as well as some volumes produced in the East. Among the choices for 1956 are: Housewife in Peking by Ko Ling (non-fiction); The Boat by Kukrit Pramej (a



novel by one of Thailand's important literary figures); The Harp of Burma by Michio Takeyama (a Japanese children's book which became an adult classic); Short Stories from Korea edited by Younghill Kang (contemporary stories); The Bronze Christ by Yoshiro Nagayo (a novel about 15th century Christian persecutions in Japan); The Wind Is Groaning by Hsu Yu (a novel of modern Hong Kong); The Gypsy's Daughter by Jassim Uddin (in new play by a prominent Pakistani poet); The People Win Through by U Nu (by the Prime Minister of Burma); The Asia Short Story Book edited by Younghill Kang (contemporary stories); Essays by Kin Ishi Ishikawa (a leading Japanese intellectual). The President of Asia Book Club is Richard Taplinger.

The Papers of the Indiana Conference on Oriental-Western Literary Relations have been published by the University of North Carolina Press (\$4.50; 10 percent discount to MLA and NCTE members) in the University of North Carolina Studies in Comparative Literature, Volume XIII. The Conference was held at Bloomington in the summer of 1954, on funds provided by Indiana University, the American Council of Learned Societies, and the Rockefeller Foundation, to bring together modern language teachers and Orientalists. The papers were specifically directed towards acquainting the modern language scholar with various aspects of Oriental literature and culture. They are: I. POETICS. "Sanskrit Poetry and Sanskrit Poetics," Daniel H. H. Ingalls (Harvard); "Arabic Poetics," G. E. von Grunebaum (Chicago); "Prosodic Elements in T'ang Poetry," John L. Bishop (Boston, Mass.); "Tanka and Haiku: Some Aspects of Classical Japanese Poetry," Richard N. McKinnon (University of Washington). II. MODERN ORIENTAL LITERATURE. "The Old and New in Twentieth Century Japanese Literature," Joseph K. Yamagiwa (Michigan); "Tradition and Experiment in Modern Chinese Literature," Yi-tsi Mei (Cambridge, Mass.); "Modern Bengali Literature," Buddhadeva Bose (Calcutta); "Modern Arabic Literature," Kermit Schoonover (American University at Cairo). III. ISSUES AND IDEAS. "Man and Nature in Chinese Philosophy" and "Man and Nature in Chinese Literature," Y. P. Mei (State University of Iowa); "From Imagism to Whitmanism in Recent Chinese Poetry: A Search for Poetics That Failed," Achilles Fang (Harvard); "Urban History and Urbanity in Literature," Jeremy Ingalls (Rockford). IV. DISCUSSION. "Oriental-Western Cultural Relations in a Changing World," Arnold H. Rowbotham (California, Berkeley); "Far Eastern Literature in Translation: A List of Problems," John W. Morrison (Nevada); "Chinese Literature in Translation," Liu Wu-Chi (Hartwick); "Problems in Evaluating and Using Translations," G. L. Anderson (New York University); "The Teaching of Oriental Literature," Kurt F. Leidecker (Virginia). The Conference was the idea of Mortimer Graves, Executive Director of the ACLS, and was organized by Horst Frenz (Indiana) and G. L. Anderson. Much of the planning of the Conference was done by members of the MLA conference group and the 1953 meeting of the group at Chicago was given over to it.

Tibetan literature/ Chinese erotic literature. Two relatively inaccessible--both bibliographically and otherwise--studies of interest to students of Far Eastern literature are Giuseppe Tucci's Tibetan Painted Scrolls (Roma: La Libreria dello Stato, 1949, 1v in 2 plus folio of plates) and R. H. Van Gulik's Erotic Colour Prints of the Ming Period (Tokyo: Privately printed, 1951, 3v).

Tucci's study, a very handsome, expensive work, contains the longest and most up-to-date account in English of the literature of Tibet, divided into "Religious Literature" and "Historical Literature." Also a section on "The Tibetan Tankas" contains much material on Tibetan legend. Volume I of Van Gulik's work gives historical surveys of both erotic literature and erotic art (finding evidence, incidentally, that the ukiyo-e woodblocks owe more to China than has hitherto been admitted). The survey of the literature provides useful background for such novels as the Chin p'ing mei, argues that Chinese sexual practices have been misrepresented through Taoist prejudices, and supplies some translations of erotic verse. An annotated translation of the Hua-ying-chin-chen is included. The work was issued in only fifty copies, none for sale. Universities in the United States with sinological collections and the Library of Congress have been supplied with copies.

A used textbook program to benefit students and colleges in the Orient is under way at the Asia Foundation, 105 Market Street, San Francisco 5. Requests for texts originate in the country itself and the Foundation appeals to stores, students, libraries and professional organizations to get the books. Donors send the books directly to the organization requesting them and are asked to write their names and addresses in the books to encourage exchange of correspondence. The Asia Foundation pays the shipping charges. The Japanese program is well under way. The Foundation welcomes participation and also suggestions.

"Aspects of Oriental Culture" is the title of a course being offered on the sophomore level by Professor George K. Brady of the English Department of the University of Kentucky. The focus of the course is on Far Eastern material. Among the topics presented are: 1. Languages as Expressions of Culture (Hieroglyphic, ideographic, alphabetic languages; Chinese with its ideographs and tone system; Japanese with its syllabic system and the problems arising from its contact with Chinese). 2. Some Oriental Contributions to World Culture (writing with ink, the writing brush, paper, printing from movable types and from blocks). 3. Japanese Geography and its Influence on Culture. 4. Shintoism (the cult of the Sun Goddess; ryobu, bushido, sword cult, harakiri). 5. Confucianism (the classics, the Four Books, yang, yin, li, filial piety, the superior man). 6. Buddhism (development and diffusion, Four Noble Truths, Hinayana, Mahayana, Zen). 7. Japanese Poetry (the tanka and haiku). 8. Architecture in Japan. 9. Sculpture in Japan. 10. Characteristics of Japanese Painting. 11. Ukiyo-e (woodblock prints). 12. The Noh Plays. 13. The Bunraku

(puppet theater). 14. Kabuki Drama. The course is part of a required sophomore humanities program but is an alternate with courses in Western culture. The much greater integration of painting, sculpture, poetry, religion and philosophy in Far Eastern civilization might make this type of course more useful for the average student than a survey of literature or of philosophy alone.

-----

"Classics of the Far East" is the title of a new course given at Harvard by Professor James R. Hightower of the Department of Far Eastern Languages. The course is in the Humanities section of the General Education program and is designed primarily for juniors and seniors. It deals with Far Eastern cultural traditions, exclusive of fine arts, as follows: I. The Intellectual Background: 1. The Confucian Tradition (Confucius, Mencius, Hsun tzu, the Ritualists). 2. Practical Altruism (Mo Ti). 3. The Taoist Heresy (Chuang tzu, Lao tzu, Yang chu). 4. Totalitarian Utopia (the legalists in theory and practice). 5. The Han Dynasty Synthesis. II The Literary Product: 1. The Emergence of Literature (The Product: Sao and fu; The Concept: Literature as an entity). 2. Nihilism and the Poetry of Escape (some Six Dynasties poets and philosophers). 3. Empire and the Poetry of Social Responsibility (Li Po and Tu Fu; Han Yu and Po Chu-i). 4. Ballad and Popular Song (yueh-fu and t'zu). 5. Infinite Riches (chueh-chu, tanka, and haiku). 6. Fantasy and Realism (the tale and the story: Liao chai and San yen). 7. Virtue Triumphant: the Drama in China (The Western Chamber). 8. Strife and Illusion: the Drama in Japan (No and Chikamatsu). 9. The First Modern Novel (the Tale of Genji). 10. Allegory, Romance and Realism: Three Chinese Novels (Monkey, Dream of the Red Chamber, Chin p'ing mei). 11. Realism and Surrealism: Two Japanese Novelists (Saikaku and Akutagawa). III. Far Eastern Literature and World Literature: Toward a New Perspective. The course was first given in the second semester, 1954-55. Professor Hightower also offers a two-semester course in Chinese literature in English, French and German translation.

-----

#### JOURNALS

AFGHANISTAN, a review published by the Societe des Etudes Historiques d'Afghanistan (Avenue d'Ibn-E-Sina, Kaboul), includes in a recent issue (IX, 1954): A. Benava, "Les Poetesses de l'Aryana," pp.49-55, and Karl Stolz, "Le Theatre Afghan," pp. 34-44, illustrated with photographs.

Felix M. Keesing, "Problems of Integrating Humanities and Social Science Approaches in Far Eastern Studies," Far Eastern Quarterly, XIV (1955), 161-168. W. K. Wimsatt, Jr., "Two Meanings of Symbolism: A Grammatical Exercise," Catholic Renaissance, VIII (1955), 12-25. M. B. Emeneau, "India and Linguistics," Journal of the American Oriental Society, LXXV (1955), 145-153 (a survey of both the theory and the scholarship in this most literature-conscious linguistic area). Boleslaw Szczesniac, "The Laurentian Bible of Marco Polo," ibid., 173-179.



REVIEWS

E. R. Hughes. THE ART OF LETTERS--LU CHI'S "WEN FU," A.D. 302: A TRANSLATION AND COMPARATIVE STUDY. New York: Patheon Books, 1951, 8, 261pp., 8 plates. \$4.50. (Bollingen Series, XXIX).

Achilles Fang, translator and annotator. "Rhyme-prose on Literature: The Wen-fu of Lu Chi (A. D. 261-303)." Harvard Journal of Asiatic Studies, XIV (1951), 527-566.

Shih-hsiang Ch'en, translator. ESSAY ON LITERATURE--WRITTEN BY THE THIRD-CENTURY CHINESE POET LU CHI. Revised Edition. Portland, Maine: The Anthoensen Press, 1953, xxxv pp.

The fu is a Chinese verse-form which, because of its occasional admixture of unrhymed lines and the frequency of a short prose introduction, has been rendered "prose-poem" or more recently "rhyme-prose." To debate whether Lu Chi's fu on literature is poetry or prose, we should have to apply the same question to Pope's "Essay on Man" or, perhaps more relevantly, to Karl Shapiro's "Essay on Rime." In any event, the "Wen-fu" is at once a brilliant essay and a superbly wrought piece of verse.

Most of the early fu (they were flourishing early in the Han period) were virtuoso descriptive pieces, with a minimum of subjective or intellectual content. By Lu Chi's time the fu in most hands had become less rhapsodic than merely extravagant, though the form itself had been tightened up and regularized. Lu Chi not only excelled at formal construction but produced a work of art at once personal and universal. Its subject is the process of literary composition, from inspiration to realization.

Obviously the "Rhyme-prose on Literature" will interest all those who are seriously concerned with literary theory. To get at its multiple facets, the more translations and studies we can have of it the better. Heretofore there existed only a Russian version and a very poor one in French. Of the three in English; the first actually produced was that by Mr. Ch'en, printed in Peking in 1948, although the American (revised) edition postdates the other two. On the whole it is commendable. It makes the easiest reading of the three and is the most mellifluous, reminding one somewhat of Bridges' Testament of Beauty. In a letter to the Far Eastern Quarterly (May 1955) he makes a persuasive defense of his expansions in translating it. Ch'en's nine-page introduction gives almost as much relevant information as Hughes' does in ninety, and his slender book includes the Chinese text handsomely brushed in medieval style. This of course is useless to non-sinologist, however much they may enjoy looking at it, and doubtless those who might be able to read it would prefer to sacrifice such elegance in favor of punctuation. In any case the edition is a limited one and not easy to obtain.

Mr. Hughes' introduction tells us more about Mr. Hughes than about Lu Chi, and despite his valiant struggle with the enormous difficulties of the text, the same has to be said about parts of the translation. He expands more than Mr. Ch'en does, and not so often in the right direction. But the book is obviously a labor of love and a labor of years. Hughes has been truly inspired by the "Wen-fu," so inspired that he has written some rhapsodies of his own; for in-



stance, to him Lu Chi and T. S. Eliot "seem to roll up space and time into an insignificant ball which can be tossed from one to the other with a smile." Yet Hughes' "focusing of the 'Wen fu' in the light of literary history" must be stimulating to the comparativist, who will find many familiar points of reference (*De bello civile*, the *Four Quartets*, Newton, Mallarme, Delphic oracles, Herbert Read, even Marx). Hughes' discussion of the "double-harness" style (his judicious adaptation of the Chinese term for verbal and prosodic parallelism) is interesting both for those who do not read Chinese and for those who do.

The absence of background material for the non-sinologist, (the notes are invaluable for specialists), together with extreme concision of expression, may make the most accurate of the three translations, Mr. Fang's, difficult to appreciate fully without reading the other two as well. As for parallelism, Mr. Fang says nothing about it, but his translation invariably--unlike that of Mr. Hughes--reflects it. This is not merely a matter of style, but involves the translator's understanding of the text. Together with its terseness, this relentlessly parallel treatment in English at times gives the Fang version a rather staccato effect. However, its directness keeps the reader's attention focused on what Lu Chi is saying, and that after all is where it should be focused.

Harvard-Yenching Institute  
Harvard University

GLEN W. BAXTER

O. R. Gurney. *THE HITTITES*. London/Baltimore: Penguin Books, [1954], xv, 240pp.

An authoritative popularization--in the best sense of the word--by a scholar prominent in a particular field of research is an event worth noting. Gurney's *The Hittites* is an example of this. The Penguin Books have done themselves proud in having this book come out under their imprint. The ancient Near East has been presented to the mature reading public by a series of exceptionally well-done volumes that do credit to the authors and to their subject matter. There can be little excuse now for any but the smallest lag between the specialist's findings and what is presented in the undergraduate ancient history classroom. The Penguin Books have performed a service that has been devoutly wished for these many years. Furthermore, the very reasonable price of these books in an age of ever mounting book costs can bring these titles into the hands of a good many more persons than would otherwise be served by high-priced, hard-cover texts.

Gurney's *The Hittites* may be warmly recommended as a sober, critical, and amazingly complete and up-to-date summary of what is known about the Hittites. Necessarily, a good deal more than ancient Anatolia is presented. Egypt, Mesopotamia, Palestine, and the Aegean world are all brought into the picture as the Hittite story is unfolded. No better service could be performed for the readers of this journal than to list the contents of the book in detail and then to urge them to acquire copies of it: Introduction: The Discovery of the Hittites; I. Outline of History. 1. The earliest period. 2. The Old Kingdom. 3. The Em-

pire. 4. The Neo-Hittite Kingdoms. 5. The Achaeans and Trojans in the Hittite Texts. 6. The Hittites in Palestine; II. Hittite State and Society. 1. The King. 2. The Queen. 3. Social Classes. 4. The Government. 5. Foreign Policy; III. Life and Economy; IV. Law and Institutions. 1. The Code. 2. The Courts. 3. Retribution and Restitution. 4. Collective Responsibility. 5. Marriage and the Family. 6. Land Tenure; V. Warfare. 1. The Army. 2. Military Operations. 3. Defence. 4. The Laws of War; VI. Languages and Races. A. The Written Languages. 1. Hittite. 2. Proto-Hittite or Hattian. 3. Luwian. 4. Palaic. 5. Hurrian. 6. The Aryan Language of the Rulers of Mitanni. 7. Akkadian. 3. Sumerian. 9. Hieroglyphic Hittite or Tabalic. B. The Spoken Languages; VII. Religion. 1. General Remarks. 2. Local Cults. 3. The State Religion. 4. Temples, Cults, and Festivals. 5. Theology and Divination. 6. Magic. 7. Burial Customs; VIII. Literature. 1. Official Literature. 2. Myth, Legend, and Romance; IX. Art; Conclusion.

There is an excellent, detailed bibliography and an index. In sum, there is no aspect of the Hittite people—within the realm of what has been discovered about them—that is not treated by Gurney. Anyone interested in the subject can do no better than to begin with this book.

Department of Near Eastern Studies  
University of Michigan

HERBERT H. PAPER

H. & H. A. Frankfort, John A. Wilson, Thorkild Jacobsen. BEFORE PHILOSOPHY: THE INTELLECTUAL ADVENTURE OF ANCIENT MAN. London/Baltimore: Penguin Books, 1954, 275pp.

It is perhaps late in the day to be reviewing Before Philosophy. First published in 1946 (University of Chicago Press), it bore the title The Intellectual Adventure of Ancient Man and included a contribution by Professor William Irwin on The Hebrews. Penguin published it minus the Irwin chapters in 1949 and has twice reprinted it (1951, 1954). Most readers of LE&W have either already seen the book itself in one or both of its manifestations, or have read reviews and notices of it. To those who have not, let me point out that it contains an attempt by an Egyptologist (John Wilson) and an Assyriologist (Thorkild Jacobsen) to summarize their views of Egypt and Mesopotamia, respectively, after several decades of intimate, detailed acquaintanceship with the cultures of the peoples who inhabited these lands in ancient times. Professor and Mrs. H. Frankfort have contributed two very perceptive essays that serve as introduction and conclusion to the book and provide a vantage point from which to view the essays by Wilson and Jacobsen. The introductory essay is entitled "Myth and Reality"; the concluding essay, "The Emancipation of Thought from Myth."

What was said above about the Penguin Books applies equally well to Before Philosophy. To those for whom history begins with Greece and Rome, the rare experience of discovering new, though older, worlds awaits upon reading these essays. The original sub-title of the entire work gives a clearer notion

of its intent: "An Essay on Speculative Thought in the Ancient Near East."

In his already well-known, stimulating style, John Wilson treats of Egyptian thought under the following chapter headings: "The Nature of the Universe," "The Function of the State," "The Value of Life." Here indeed is an excellent survey of ancient Egyptian history that is more than a mere recitation of dates, dynasties, and conquests. Wilson has attempted a presentation of the Egyptian *Weltanschauung* as seen through the evidence of Egyptian literature and art. I do not know if all Egyptologists are unanimous in accepting this view of Egypt's spiritual ethos, but they must certainly all be stimulated by it. In ninety-five pages, Wilson has given us much more than a bird's-eye view; he has boiled down a large mass of data and provided an interpretative synthesis that is well documented, critical, and perceptive.

A similarly well-executed operation is performed by Jacobsen for Mesopotamia. One of the world's leading specialists in Sumerian, Jacobsen summarizes Mesopotamian speculative thought within the compass of three chapters entitled: "The Cosmos as a State," "The Function of the State," "The Good Life." Again we have the opportunity of reading a specialist's summation of the Mesopotamian scene out of a deep and detailed knowledge of the primary sources. These studies of Egypt and Mesopotamia very nicely balance each other and provide an illuminating contrast of the two ancient cultures. The heterogeneity of thought and experience in the ancient world is thereby rightly emphasized, and something of the complexity of these ancient cultures is clearly indicated.

As in the chapters on Egypt, those on Mesopotamia provide numerous citations from ancient documents in translation, thus enabling the reader to catch a glimpse of these literatures. Jacobsen's careful commentary on the myths and literary texts of Mesopotamia is a very welcome contribution. Though his views have not gone unchallenged among Sumerologists, his position in the field gives him every right to a serious audience. But above all, his treatment of Mesopotamians as a functional whole, without dissection into Sumerians and Akkadians, is a real advance, in my opinion.

There is no finer introduction to ancient Egypt and Mesopotamia in print. Penguin Books have rendered a real service in making these essays available to a wider audience.

Department of Near Eastern Studies  
University of Michigan

HERBERT H. PAPER

---

P. Schweisguth. *ETUDE SUR LA LITTERATURE SIAMOISE*. Ouvrage publié avec le concours du Centre National de la Recherche Scientifique. Paris: Imprimerie Nationale, 1951. 409pp.

The reviewer wishes to state at the outset that he is not a specialist in Thai literature, but he does regard this as a significant work in the field of Southeast Asian literature and most worthy of being brought to the attention of American students. To the reviewer's knowledge this is the first serious attempt at a history of Thai literature in a Western language. Pavie's



Recherches sur la litterature du Cambodge du Laos et du Siam (1898) concerns itself with three literatures and Low's "On Siamese Literature" in the Asiatic Review (1839) is a fifty-five page survey. Hence this is a very welcome addition to our shelves.

Schweigsuth first provides the reader with a brief introduction to the history of the Thais, their religion, government, the Thai language and books, general characteristics of Thai literature and prosody. After this there follow eighteen chapters beginning with Rama K'hamh'eng in the 13th century and carrying us up to 1945. There is an excellent bibliography, several appendices, index and a map of Thailand.

If the reviewer has any complaint, it has to do with the brief sketch of contemporary Thai literature. This study can be heartily recommended to all who are interested in the literature of Thailand.

Department of Far Eastern Studies  
Cornell University

JOHN M. ECHOLS

CASELL'S ENCYCLOPAEDIA OF WORLD LITERATURE. Edited by S. H. Steinberg. New York: Funk & Wagnalls, [1954]. 2v. 2,086pp. \$25.00.

The English-speaking world has lagged behind Germany, France, and Italy in the production of an adequate encyclopedia of literature and this work is a laudable attempt to rectify this. There are three main sections: I. Histories of the Literatures of the World and General Literary Subjects; II. Biographies of Authors who died before August 1, 1914; III. Biographies of Authors who were living on August 1, 1914, or who were born after that date. No general reference work will ever appear in which the proportions devoted to--say, Chinese and Spanish--will meet the approval of the Sinologist, Hispanist, and general reader. The articles on Oriental literature with the space allotted (in approximate number of lines on the two-column page) are as follows: Ancient Near East: Assyro-Babylonian, 158 (S. M. Stern); Egyptian, 340 (S. R. K. Glanville); Hittite, 71 (O. R. Gurney); Sumerian, 64 (O. R. Gurney); Near and Middle East: Arabic, 230 (M. A. Manzalaoui); Armenian, 48 (A. Safrastian); Ethiopic, 54 (S. H. Longrigg); Georgian, 71 (D. M. Lang); Indian (including Sanskrit and the vernaculars), 700 (H. G. Rawlinson); Persian, 164 (M. Sanai); Turkish, 159 (F. Iz); Central Asia and the Far East: Burmese, 56 (Hla Pe); Chinese, 523 (A. R. Davis); Indo-Chinese, 81 (N. Whymant); Japanese, 155 (E. B. Ceadel); Korean, 87 (D. L. Keene); Malay, 42 (R. O. Winstedt); Siamese, 24 (N. Whymant); Sinhalese, 58 (P. E. E. Fernando); Tatar, 78 (W. K. Matthews); Tibetan, 79 (D. L. Snellgrove). For purposes of comparison one notes that French occupies 1449 lines and German 1335. One also notes that "Eskimo Literature" is twice the length of "Malay Literature."

There are a number of separate entries on Oriental works, including a full one on the Arabian Nights. Others are Avesta, Bidpai, Mahabharata, Ramavana, Shahnameh, Opuz Kagan, Sasunc'i Davith, Mozarabic lyrics, Mu'allakat, Orhon inscriptions, Gilgamesh, ghazel, Hadith. There are about two dozen Japanese works listed, which is out of proportion to the other Oriental liter-



atures but which is very useful for quick reference and specific bibliographical data (almost all of the monogatari that the non-specialist would be interested in are here). But certainly there should be entries under t'zu, fu, kuwen, Shui hu Chuan, Chin p'ing mei, diwan, masnawis and kasida, and the Confucian classics should be cross-referenced. This imbalance is unfortunate and presumably an editorial matter. If Mr. Ceadel has been too diligent with the Japanese references, it is all to the good.

The chief criticism I have to offer is of the bibliographical notes. In many cases (not only with the Oriental literatures) there are too many works in little known languages when some French, German and Dutch material is available. Mabel Bode's work on the Pali literature of Burma might be mentioned in the Indic article despite its inadequacies and Malaksekera's on the Pali literature of Ceylon. The omission of the fairly extensive treatment of Tatar in Chadwick and Chadwick, The Growth of Literature, Volume III, is unfortunate. Possibly H. Thorossian's Histoire de la litterature armenienne (Paris, 1951) was not available when the encyclopedia went to press, but one wonders at the omission of Van Boven's Histoire de la litterature chinoise contemporaine (Peiping, 1946), Wylie's old but still useful catalogue, and Schyns' uncritical but handy 1500 Modern Chinese Novels and Plays (Peiping, 1948). Murray's Egyptian Religious Poetry and Pierre Gilbert's La Poesie Egyptienne should be listed under "Egyptian Literature" as well as Piper's study in the Walzel Handbuch. There is little available on Turkish literature in Western languages: Edmund Saussey's two volumes ought to have been noted as well as Hasan Ali Yucel's Ein Gesamtüberblick über die türkische literatur (Istanbul, 1941). Certainly Noldeke's study ought to be included in the entry on the Shahnameh and the epic itself in the article on the epic. An encyclopedic combined treatment of Oriental and Western poetry and of the short story would be premature, probably, in this volume, but I feel compelled to note that Miss Edith Sitwell's essay on poetry and Mr. William Saroyan's meditations on the short story, though they lack that crippling historicism characteristic of the academic mind, do not impress me as either critical or creative acts. Oriental works are referred to fairly adequately in "Drama" (Gaster's Thespis is conspicuously missing from the bibliography), "Literary Cycle," "Mythology and Literature" and, naturally, in "Sacred Books," but not in "Academies," "Anthology," "Periodicals," "Biography," or "Criticism." There is a gesture in the direction of the East in "Prosody" and "Epic" but not in "Symbolism." It is perhaps to this kind of general article that valuable Oriental material can be added in future reference books rather than by extending the length of the material on national literatures. There are naturally some minor slips and omissions. Of interest to English literature people is that the first appearance of Ibn Tufail is not 1708. There are at least two earlier, 1679 and 1686.

Mr. Steinberg is to be commended, these criticisms notwithstanding, on having produced the most valuable single reference work on literature that we have in English. It compares favorably with the recent Die Weltliteratur (3v, Wien, 1951-54) though neither of these is equal to the sumptuous Bompiani. The English competitor to Cassell's would seem to be a combination of the Shipley Encyclopedia of Literature (2v, New York, 1946) and the same editor's Dictionary of World Literature (revised ed., New York, 1953; reviewed LE&W, I 1954, 56). The Dictionary tends to be better than Cassell's on critical

matters. But the general quality of Cassell's is high, Oriental material is adequately represented for the general reader, and the sacrifice of article length to an extensive biographical section makes the volumes more useful for the general reader than the Shipley Encyclopedia. It is an essential work for any library and, one would think, for any serious student of literature.

G. L. A.

Mortimer Wheeler. ROME BEYOND THE IMPERIAL BOUNDARIES. New York: Philosophical Library, 1955.

This interesting work summarizes present knowledge of Roman trade with the world outside the Empire. The evidence is practically all archeological, for the outsiders of the time were not articulate in most cases and the Roman literary men had little interest in trade. The readers of LE&W will want to know that the author tells a good story of Roman trade with the Germanic peoples and with North and East Africa, but their chief concern, of course, will be in the relations of the Empire with the peoples of Asia.

It may be said at once that Wheeler finds that the exchange of ideas was almost negligible, the one great exception (pp.165-171) being the contribution of Western artistic traditions and techniques to the development of Buddhist art. At a time when the Buddhists were ready to begin representing the Buddha instead of merely hinting at his presence Western iconography aided their efforts to find a suitable representation of him.

The practical details of trade between East and West are told with admirable clarity and liveliness, and the geographical extent of the trade is clearly indicated, as far as it can be known from the rather modest amount of investigation which has been done. The discussion of an ancient trading station near Pondicherry in India is especially interesting. The account of the trade between the Empire and the East illustrated by the finds at Gandhara and Taxila will be welcome to those concerned with this subject.

Department of Classics  
New York University

RICHARD M. HAYWOOD

\*\*\*\*\*  
SUBSCRIBE TO LITERATURE EAST & WEST

\$1.00 per year--four issues  
\*\*\*\*\*

12

\*\*\*

\*\*\*